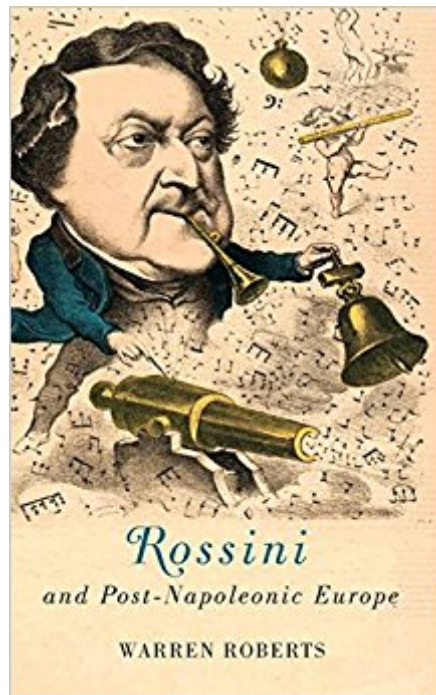


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Rossini And Post-Napoleonic Europe (Eastman Studies In Music)



Synopsis

This book examines Rossini within the context of his own time, one of Napoleonic domination of Italy, restoration of the Bourbon monarchy in Naples in 1815, and the 1830 Revolution in Paris. Using the techniques of the historian, and reading librettos as texts, the author analyzes the five operas treated in detail in the book (*Il barbiere di Siviglia*, *Cenerentola*, *La gazza ladra*, *Matilde di Shabran*, and *Il viaggio a Reims*) as responses, each in its own way, to the history that the composer experienced. Roberts shows that Rossini made probing commentaries on politics and religion in a time of reaction and revolution, and that the composer was well-informed on post-Napoleonic politics. Rossini's comic writing served very serious purposes, exposing the problems and complications of an age that he observed with striking clarity. Warren Roberts is professor emeritus of history at the University at Albany, SUNY, and has published extensively on eighteenth-century French culture.

Book Information

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Rossini and Post-Napoleonic Europe is a very original and enterprising project -- one, I think, which could only have been undertaken by a historian. It is a most valuable addition to the literature on Rossini. --Anthony Arblaster, author of *Viva la Liberta! Politics in Opera* Takes a unique approach to Gioachino Rossini and five of his operas. The author puts the operas in historical context and argues that they could have been written only in a post-revolutionary Napoleonic age. Roberts calls

these works operas of the historical present. Rossini is responding to the sociological and ideological currents of the times. Summing Up: Recommended. Upper-division undergraduates through faculty and professionals; general readers. CHOICEBR Rossini and Post-Napoleonic Europe is a very original and enterprising project -- one, I think, which could only have been undertaken by a historian. It is a most valuable addition to the literature on Rossini. --Anthony Arblaster, author of Viva la Liberta! Politics in Opera

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